

Akiyoshi Mishima

MEIRYOU MOKO

Sat 3 Sep - Sat 1 Oct, 2016

NANZUKA

NANZUKA is pleased to present "MEIRYOU MOKO," a solo exhibition of new works by Akiyoshi Mishima. Mishima was born in Osaka in 1978 and currently lives and works in Tokyo, where he engages in artistic practices that center on fields of mixed media, film, and installation.

Mishima has previously presented three solo exhibitions at NANZUKA, "QUARTER" (2006), "FAMILY" (2009), and "HIERARCHY" (2011) within which he featured works that while drawing from his very own existence, serve as correlative graphical representations of themes related to evolutionary theory, such as the renewal and progress of intellect and sensation as well as mankind's instinct for conflict that occurs and evolves over generations. As a culmination of such practice, in his 2012 solo exhibition "AWAKING HYPNOSIS" held at Galerie Lena Brüning in Berlin, Mishima exhibited an installation depicting the primordial form of energy that drives mankind forward centering on a piece entitled "Indigo Children," a reference to the new generation of children in response to the Great East Japan Earthquake of March 11 2011 and the accident at the Fukushima nuclear power plant.

Thereafter in his solo exhibitions, "Shogon" (Christian Nagel Cologne Project space, 2013), "Sassuru" (Galerie Nagel Draxler, 2014), and "Knothole" (NANZUKA, 2014), Mishima himself had respectively taken on a more passive stance and presented series of works that placed focus on the "trivial things" that propel the various matters that take place within the world including that of human agency and behavior (evolution).

The current exhibition centers on a series of works conceived from Mishima's interest towards the concept of the "Butterfly Effect" (a form of chaos theory that contemplates the notion of unpredictability through raising the key question: "can the fluttering wings of a butterfly in Brazil cause a tornado in Texas?") as for instance thematically featured in films such as "Jurassic Park" (1990) and "The Butterfly Effect" (2004). The title of the exhibition, "MEIRYOU MOKO" is a neologism derived from the artist's attempt to visualize the "evident sense of ambiguity" that is present within the problem setting of the Butterfly Effect, and thus the works presented seemingly implicate imagery of "leaves devoured by caterpillars before their transformation into butterflies."

Mishima appropriates the technique of canvas print collage in an effort to guide his latest works to a specific point of contradiction where traces of human intervention are erased while at the same time subtly insinuating notions of human knowledge and intelligence. The works convey Mishima's challenge towards articulating the current context of contemporary art in which the "act of depiction" and the "act of contemplation" each continue to develop separately according to their own paths.

In regards to the current exhibition Mishima comments,

"If science is able to prove that our world which is based on a series of evidently ambiguous relationships is indeed something that has been formulated over the past 13.7 billion years from mere nothing, then the act of visualizing this phenomena of ambiguity through means of ridiculous personal opinion is that which harbors possibilities of change towards the future."

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